



The Reliquary

&

Illustrated Archæologist.

JULY, 1896.

Some Forms of Greek Idolatry.

II.—HERMAI AND XOANA.



IN a previous article (*Reliquary*, 1896, pp. 23 ff.) some description has been given of one of the oldest forms of cultus-image known to the Greek and other nations—*i. e.*, the rude stone, whether undressed, or trimmed into a more or less fanciful shape. On that occasion reference was made to the Hermai (pp. 30, 31), which represent a considerable advance on the ruder stones, inasmuch as art has invested them with an exact semblance of some parts of the human (or rather, the divine) figure. The fact, however, that the greater part of the material is left uncarved, or, at most, trimmed into square shape, shows that in these images the mere stone was still of primary importance. Increased technical skill enabled the worshipper to give a visible expression to his religious idea, which was, of course,

anthropomorphic. These Hermai therefore, as already indicated, form a fitting transition from the uncarved fetish to the carved image of the godhead.¹ For the sake of illustration we may describe here two Hermai, from a coin and a relief respectively. The coin is one of Ainos in Thrace (Pl. fig. 5), and represents a Hermes set up on a throne. At the time when this coin was struck (in the fourth century, B.C.) it was of course perfectly possible for the Greek artist to represent a seated figure. But the coin represents a much older idol. When it became customary to represent some deities as seated on



Fig. 1.—Relief in the Glyptothek at Munich representing the decoration of a herm.

thrones, an attempt seems to have been made to adapt this method of representation to old images, which were entirely unsuited to it. When the image was small, it could be simply stood on the seat of an ordinary throne. It would be difficult to adopt the same method with a large statue; and how this difficulty was solved we shall see in the case of the Apollo of Amyklai.

A fine relief² in the Glyptothek at Munich (No. 136 in Brunn's

¹ On their origin from the stones which were moved aside in the construction of roads, see Curtius, *Zur Gesch. des Wegebaus* (Gesamm. Abh. I, pp. 63 ff.).

² Restored: of the figure to the left, the face, right arm, fingers of left hand; of the herm, the face, and phallos; of the bending figure, nose, part of head-dress, etc.

Beschreibung) represents the decoration of a herm by worshippers (fig. 1). It belongs to a late period of Greek art, though it is earlier than Imperial times. The figure on the right, so far as the motive is concerned, is taken from a figure of Victory tying her sandal, on the fifth-century reliefs from the balustrade of the temple of the Wingless Victory at Athens. It is impossible to say what, if any, is the peculiar significance of the action here. All that immediately concerns us is the action of the other woman, who decorates the head of the image with a broad band.¹

We may now pass from the Hermai, which are a peculiar development of the early image, to the other form of image with which this article deals. Some of the oldest representations of the gods were rude figures carved out of wood (*xoana*, *bretel*). These words in later times came to be used generally for all sorts of cultus-images,² and it is convenient to use the term *xoanon* generally for the cultus-image in its first stage, which we have now to describe. The material out of which the earliest *xoana* were made is, as Overbeck³ has shown, significant. For by the Greeks, as by other peoples in primitive times, trees themselves were regarded as divine. It was not merely that the god was supposed to inhabit them; they were identified with the deity. Sacrifices were offered to them, and they were enclosed in shrines and decorated and clothed with the attributes of the gods they were supposed to represent. We hear, for instance, of a Tree-Zeus, a Tree-Dionysos, a Cedar-Artemis, whose image was set up in a great cedar. Of course, the most effective way of bringing out the identification of tree and god was to put a *xoanon* of the latter in the branches of the former. An interesting instance of this custom is preserved on the coins of Myra, in Lycia (Pl., fig. 3), where a *xoanon* of a veiled goddess appears perched in

¹ These bands and fillets are the most usual form of decoration employed by Greek worshippers. They were placed not only on the images of the gods themselves, but objects offered as sacrifices or carried in procession were adorned with them. Thus on an early coin of Kyzikos, the staple industry of which was the tunny-fishery, a tunny is represented bound with fillets—evidently as a symbol of the deity who presided over the industry of the place. Again, the *thyrsos* (wands tipped with pine-cones) which were carried by Bacchic worshippers, are as often as not represented as tied with fillets.

² Strabo, for instance, even uses it of the great chryselephantine statue of Zeus at Olympia.

³ *Berichte der Saechs. Gesellsch. der Wiss.*, 1864, p. 121 ff.—an article which is also valuable for the information it contains relating to various other forms of primitive image.

the branches of a tree. What is the meaning of the violent attack which the two men are making with axes on the tree, which is defended by a snake, does not appear; but there may be some connection with the fable of Myrrha, who was metamorphosed into a tree; her father split the trunk of the tree with his sword, with the result that Adonis was delivered from it. The connection, however, is perhaps due to a contamination of myths (helped by the resemblance between the names Myrrha and Myra); the goddess is probably some form of the Asiatic Artemis.

The connection of deities with living trees is thus evident enough.¹ But when the tree died, out of it was made an image, or at least an iconic representation of the informing deity. In the earliest times a mere plank or post was all that human art could produce. The Ikarian Artemis and the Delian Leto were mere unwrought pieces of wood. The Hera of Samos, Clemens of Alexandria says, was originally an uncarved board (*sanis*), but afterwards, as we shall see, "became anthropomorphic." The images of the Dioskouroi, at Sparta, are said by Plutarch to have been called "beams" (*dokana*), and he describes them as two parallel beams connected by cross-pieces—a symbol of brotherly love!² Probably the cross-pieces were a primitive attempt at rendering arms, so that these "beams" show one of the first traces of iconism.

A particularly interesting instance of the use of the beam or post to represent a god is preserved on a fifth century vase at Berlin, by the potter Hieron (fig. 2).³ It represents what at first seems to be a herm-shaped statue of Dionysos, set up with a small altar in front of it. In accordance with a conventional practice of early Greek art, the lower part of the image is seen from in front, the head in profile.⁴ The hair, which is bound with an ivy-wreath, falls in long ringlets on the shoulders; the beard, as usual in archaic art, is long and stiffly pointed. Richly embroidered drapery has been thrown over the shoulders, and almost entirely conceals the shaft. Behind the head, forming a kind of frame of foliage, are a number

¹ For the whole subject, see Boetticher's *Baumcultus*, and Frazer's *Golden Bough*.

² Plutarch, *de fraterno amore*, cap. 1.

³ *Wiener Vorlageblätter*, Series A., Pl. IV. For other instances see Roscher's *Lexikon der Mythologie*, Vol. I., p. 1091.

⁴ Hieron was not unable to draw the full-face, but naturally in a case like this, where the image is supposed to be ancient, he would adhere to older conventions.

of ivy twigs; from some of these hang bunches of grapes, on some have been slipped round objects, which seem to be fruits. But the secret of the whole representation is that the head has not been actually carved out of the shaft, but fixed in front of it. The square top of the shaft may be seen behind the head, which is, therefore, probably a mere mask, similar to that which is represented on coins of Antissa in Lesbos (Pl., fig. 4).

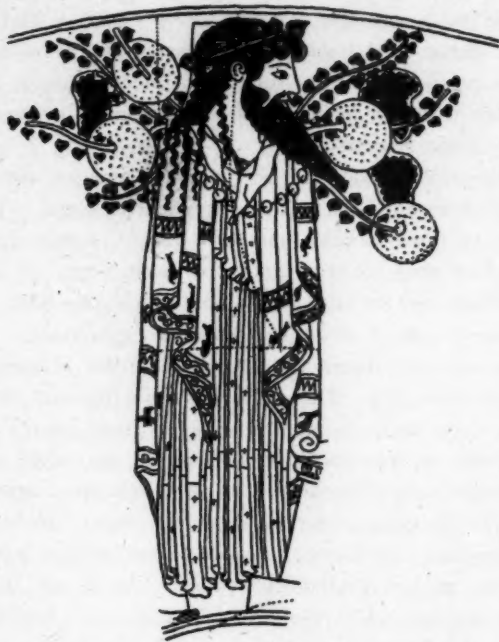


Fig. 2.—Figure of Dionysos from a vase by Hieron, at Berlin.

To deal in detail with the steps by which sculpture proper was developed out of the primitive carving of pieces in wood might occupy too much space, and we must refer for a general treatment of this subject to works treating of the history of sculpture.¹ The separation of the arms from the body, the disposition of the legs so as to give the appearance of motion, these and similar developments may be found described at length in other places, and do not

¹ Especially Collignon, *Histoire de la Sculpture Grecque*, p. 109 ff.

belong strictly to our subject; for we have to deal with that form of representation which did not undergo these developments. We are told that Æschylus was once asked to write a new Pæan to the god of Delphi, to replace the old one. He refused, saying, it would be as wrong as to place a new statue of the god beside the old one. He was undoubtedly expressing the religious feeling of the average man, in whose eyes age adds sanctity to anything connected with ritual. Thus it was that the Greeks seldom actually replaced an old cultus-image by a new one. Even when Pheidias had made his magnificent statue of Athene for the Parthenon, the worship of the Athenians continued to centre round the ancient image, and it was to this image that the new peplos was solemnly presented at the great Panathenaic festival.

From the point of view of art, then, the images with which we are dealing cease to develop at a very early stage. The change from wood to more durable material was of course gradual, and an intermediate stage is represented by what were called *akrolithic* images. These are strictly images of which the head, arms, and feet only were made of stone, the trunk being wooden. Such were the figures of the Charites, at Olympia; the draped parts of these figures were gilt. The wooden *xoana* did not differ in any essential respect from those which were made wholly of bronze or stone, and we may take as typical of the early *xoanon* the description given by Pausanias¹ of the famous statue (*agalma*) of Apollo at Amyklai, near Sparta. He says, "I do not know that its size has ever been calculated, but should conjecture its height to be as much as thirty cubits. It is not the work of Bathykles,² but is ancient and rudely made; for, but that it has a face and the extremities of feet and hands, it, for the rest, resembles a bronze pillar. It has on its head a helmet, and in its hands a spear and a bow. The basis of the statue has the form of an altar, in which it is said that Hyakinthos lies buried, and at the festival of the Hyakinthia, before the sacrifice to Apollo, they present a sacrifice through a bronze door into this altar to Hyakinthos." We have the advantage in this case of being able to compare Pausanias' description with the representation of the statue on coins

¹ III, xix, 2.

² Who made the throne which Pausanias has just described.

of Lakedaimon (Pl., fig. 1). The figure is helmeted, and holds spear and bow; it is decorated on the side with a cock standing on an akrostolion (not visible in the figured specimen). A goat stands beside it. At the bottom of its pillar-like body the feet are just visible. The coin was probably struck late in the third century B.C., so that it is considerably earlier than the time of Pausanias.

Pausanias speaks of the image as having a throne, on which it ought to sit; but it was naturally unable to do so. The centre of the seat was open, and in the aperture stood the image. The discussion of the form of the throne and the subjects elaborately represented on it is beyond our present purpose. Somewhat similar in character to the Apollo of Amyklai was the statue of Athena "of the Brazen House," which is represented on late coins of Sparta (Pl., fig. 2). The body of the goddess, who holds spear and buckler, is from the waist downwards enclosed in what look like swaddling bands. These were really bands of bronze, covered with reliefs, such as appear on the statuette of Artemis, to be described shortly. The same type of image occurs in widely separated places—for instance, at Mylasa, in Caria, where there was worshipped an image of Zeus Labraundos. Here (Pl., fig. 11) the god is decorated with a tall cylindrical head-dress, and carries double-axe (*labrys*) and spear. But, undoubtedly, the most famous of these statues was the Artemis of Ephesos, and we are fortunate in possessing representations of her, not only on coins, but also in the form of statuettes. The one which we reproduce here (fig. 3) is in the Vatican Museum. From the waist downwards the body, or rather shaft, is decorated with bands of reliefs, representing heads of animals, wild and tame. Below, beneath this casing, are seen her feet and the ends of her dress. The Athena at Sparta, which we have already described, probably terminated in the same way. The goddess is represented with many breasts; her hands stick out stiffly, lions crouching on her upper arms; there is rich ornament on the garment below her neck; behind it is the lunar disc; and she wears on her head a mural crown. The complex deity thus represented is first of all a nature-goddess, who has under her protection the beasts and flowers of the field, and who gives nourishment to all things; but she is also the moon-goddess, and, as we see by her head-dress, the protector of the city where she is worshipped. This is a very different personality, or combination of personalities, from

the true Greek Artemis, with whom she was confused by the Greeks, though the student of religion now recognises that she is in origin an Asiatic nature-goddess. It is instructive to compare this representation with the type which occurs on the coins of Ephesos, and, indeed, on those of many another city whither the worship of the goddess had spread. Here we see (Pl., figs. 6, 7, and 8), depending from the hands, long fillets; stags stand beside her (the stag and the



Fig. 3.—Statuette of Artemis of Ephesos in the Vatican Museum.

bee are the two most constant attendants of Artemis); and she wears the tall head-dress characteristic of Oriental deities. The reason for the way in which the hands jut out is a ritualistic one. In the earliest pieces of sculpture, where there could be no reason for such an unusual treatment of the hands, they lie close to the side; increasing skill enabled the artist to detach them from the body, but the attitude in which he placed them became more and more natural as time

went on. But in the case of the cultus-image the position of the arms was dictated by the custom of hanging fillets upon them. The fillets which we see represented on the coin, however, have a certain appearance of solidity, and it is not improbable that they were



Fig. 4.—Statue dedicated to Hera by Cheramyces.

actually supports to the arms on which other offerings could thus be placed without danger.

Hardly less famous, perhaps, than the Ephesian Artemis, was the Samian Hera. Before describing the actual cultus-statue, we may

notice a curious piece of sculpture¹ found at Samos, not far from the site of the ancient temple. From a dedicatory inscription, it appears that this work was dedicated to Hera by one Cheramyes, and, presumably, we have in it a representation of the goddess. The left hand, placed on the breast, holds a pomegranate. The most interesting feature of the statue is the shape of its lower part, which distinctly recalls the tree out of which, doubtless, the early wooden images of Hera were cut. This statue represents the direction in which art was developing the forms of the goddess, only by degrees shaking itself loose from the old conventional forms. But when we come to the cultus-image we find this development checked. The goddess, as represented on the coins (Pl. figs. 9 and 10), is not, it is true, as peculiar as the Ephesian Artemis; but she wears a similar headdress; her arms stand out in the same way and for the same purpose, with similar fillets depending from them. The neck and breast are covered with rich ornaments, and the drapery was doubtless richly decorated. The veil which she wears is her attribute as the bride of Zeus. This statue, which replaced the old *sanis*, was made by Smilis, of Aigina, an artist in bronze who lived in the sixth century B.C.² In execution, this statue is doubtless far ahead of the non-ritual representation we have described. But the requirements of the cultus would not permit of much further development of the cultus-statue. Such statues as the Athena of Pheidias seem rather to have been for magnificent show than for veneration; in any case, the older images would always have the greater share of religious respect.

We have been obliged to pass over a great number of *xoana* quite as interesting and important as those which we have described. The *xoana*, however, that have been chosen for illustration, will have given, I believe, a fair idea of the kind of image round which the ritual of the Greeks centred, and may serve to remind us that the beautiful works of Greek sculptors which have come down to us express only one, and that a small portion, of the Greek religious idea.

G. F. HILL.

¹ Bull. Corr. Hell. 1880, Pl. xiii., xiv.

² The literary evidence hardly seems to me to warrant the statement sometimes made, that this statue of Hera was of wood, like its predecessor.



PART II.

The Churchyard Crosses.



THESE form a most interesting series. It is uncertain to what purposes they were originally put, as there are but scanty records of these relics of the past; which may be owing to the fact that many of the Crosses were erected from the ever-increasing funds of the monasteries, and were, consequently, so common that no particular note seems to have been taken of them. They may have had some connection with the markets held in the churchyards (see Part I.), possibly for the collection of dues. Perhaps they served as pulpits for preaching from, the conducting of funeral services, and other devotional purposes.

The most likely view, it seems to me, is, that these crosses were very often simply intended as monuments to perpetuate the memory of special benefactors of the Church, or other persons of note. This idea is readily suggested by the sculptured figures often found niched in the shaft, as at Wiveliscombe (fig. 15), or forming a finial, as at Crowcombe, etc. They may also have been used chiefly at the Thanksgiving processions as one of the places for conducting a certain portion of the ritual (see p. 149). No doubt they were sometimes intended to indicate the consecration of the place, and occasionally, as at Sutton Bingham (fig. 18), they were sepulchral.

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According to William of Malmesbury there used to be at Glastonbury several churchyard crosses, which he believed to be sepulchral and erected probably in the eighth century.



Fig. 8.—Fragment of Saxon Cross at Rowberrow.

Early crosses likely enough had their origin in the dedication of Pagan monuments to Christian uses, when the idolatrous worship accorded to stones standing upright would give place to the more spiritual views of the Christian, who adopted them as memorials of the faith and hope of the departed.

Judging from the subjects of many of the carvings (the Holy Rood, the Blessed Virgin, the Apostles, etc.), especially on the canopied crosses (fig. 10), they were evidently intended to create or foster a devotional spirit in the minds of the onlookers. They were often placed near the church door, so as to attract notice from the passer-by, or to be convenient at the Thanksgiving processions after Easter.

Our forefathers were not at all particular as to what they did in the churchyards—rustic games, drinking, and cock-fighting being vigorously carried on. Manorial courts were held there, and, as already mentioned in Part I. of "*The Old Stone Crosses of Somersetshire*," markets also.



Fig. 9.—Fragment of Saxon Cross-shaft at Kelston.

The ornament on the earlier examples was often very intricate and beautiful, and of a symbolical character, as at Rowberrow (fig. 8), Kelston (fig. 9), West Camel, etc.

Referring to the illustrations of Churchyard Crosses, the following classification, according to probable date, may be useful:—

Rowberrow	- -	Ninth to eleventh century.
Kelston	- -	Ninth to eleventh century.
Harpree	- -	Twelfth century.
Chilton Trinity	- }	Early thirteenth century.
Dunster	- }	
Broomfield	- -	Late thirteenth century.
Williton	- }	Early fourteenth century.
Wiveliscombe	- }	
Bishops-Lydiard	- }	Late fourteenth century.
Chewton Mendip	- }	
Sutton Bingham	- -	Fourteenth century.
Wraxall	- -	Late fifteenth century.



Fig. 10.—Head of Cross at West Harptree.

Rowberrow (fig. 8).—This stone, which seems to be part of the arm or shaft of a cross, is built into the outer wall of the church porch. It is an excellent example of early Saxon work. The

interlacing of the serpent, which is common at this period, may have had some mystic symbolical meaning in reference to the mythology of the old Scandinavians or the Celts. The double beading of the bands, another feature of Saxon work, is carried throughout the reptile's entire length. From a decorative point of



Fig. 11.—Base of Cross at Chilton Trinity.

view the panel is fairly well filled, though the graduation in size is too sudden to be pleasing. The size of the stone is 1 ft. 5 ins. by 1 ft. 1 in., and the complete length of the serpent is 18 ft.

There is another fragment of a Saxon cross, supposed to be of still earlier date than Rowberrow, in the museum of the Royal



Fig. 12.—Cross at Dunster.

Literary and Scientific Institution, Bath. Its shape as part of the head of a cross is more evident than in the case of the one at Rowberrow, but the ornament is simpler and more artistic, consisting of the interlacing triquetra knot. At West Camel there is also some early interlacing work, not unlike that at Bath, but more elaborate. It is supposed that these Saxon crosses were placed

chiefly at the heads of graves, much the same as in modern times, and they were not surmounted by canopied tops as in the crosses of the thirteenth and fourteenth centuries.

Kelston (fig. 9).—This fragment of later Saxon work affords an interesting example of early symbolism, the foliage springing from a stepped base like that of a cross, being probably typical of the Tree of Life. The elaborate interlacing of the foliage is a somewhat rare feature in Saxon work, although common enough in Norman sculpture. The ornament is well distributed, and the usual



Fig. 13.—Cross at Broomfield.

Saxon rope or cable moulding divides the upper and lower panels, and there are also traces of its having passed round the edge.

Hartree, West (fig. 10).—The drawings show the front and back views of the head of a cross found built into the wall of a cottage at this village. The figures in the front represent the Holy Rood, with Mary and John. The feet of Christ are crossed in such a manner as to be secured by one nail, and on his head is the crown of thorns. The spear mark on his right side is to be distinctly seen. The figure of St. John is habited in alb and cope,

and apparently the arms are crossed. The back view shows the Virgin and Child and another figure kneeling in adoration, which may be intended for St. John. There are traces of reddish colouring to be seen. The stone is of blue lias, and is in a remarkably good state of preservation. It should be noticed that the background to the figures is solid, instead of being pierced right through, as in the cases of the relics from Charlton Horethorn and Tellisford. These two stones, as well as the head of the Harptree cross, are now in Taunton Museum. The size of the Harptree stone is 2 ft. 4 ins. high and 6 ins. thick.

Chilton Trinity (fig. 11).—This cross is interesting on account of its round base, which is characteristic of early thirteenth century



Fig. 14.—Cross at Williton.

work. The holes shown on top of socket may have been for supporting sculptured figures of saints.

Dunster (fig. 12).—This is another example of the thirteenth century, the calvary or steps, however, being of a more decided character than at Chilton Trinity, and possibly a little later.

There is a most interesting double church here. The choir belonged to the monks, and was spoken of as the "Priory church;" the nave belonged to the people, and was called the "Parish church." On the suppression of the monasteries by Henry VIII. in the sixteenth century, this church, not being entirely monastic, did not suffer like many others. The people's part was never interfered with. This is the reason why one part of a church might be

destroyed and the other left complete, as at Malmesbury, Waltham, etc. At Dunster both portions are in good preservation, but, as usual, the parish portion has been better cared for.

Broomfield (fig. 13).—Another example of thirteenth century work, but much later—possibly even fourteenth century. It is more graceful and richer in appearance than the cross at Dunster. It has a square graduated shaft, some ten feet high, formed of one stone,



Fig. 15.—Cross at Wiveliscombe.

and with a bead moulding at each of the chamfered edges. The socket is square, with bold and decided broaches, which mark it as belonging to the later part of the century. It is placed a few yards from the porch. The church here is beautifully situated, and contains some remarkably fine bench-ends.

Williton (fig. 14).—Here we have the very deeply broached chamfers, so characteristic of fourteenth century work. It has no other point of interest.

Wiveliscombe (fig. 15).—This cross is evidently memorial, as there is a sculptured figure on one of the faces—probably in memory of

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Bishop Drogenford of Wells, who built the monastic palace, of which part still remains near the church. Wiveliscombe is said to have taken its name from the celibate habits of the monks—the “wiveless combe.” The Celtic *Crom* or “Combe,” a valley, is a common affix in the west.

Bishops-Lydiard (fig. 16).—This is one of the finest examples of late fourteenth century work. As seen in the illustration, it has a calvary of three octagonal steps, the mouldings indicating the date. The socket is also octagonal, each of its eight faces being decorated with sculptured figures. The east panel contains a seated figure of our Lord and winged lion. A scroll twisted about on either side may symbolise “The Word.” The west panel gives a medieval treatment of Christ’s Resurrection. The other six faces contain the Twelve Apostles, two in each panel. Some of the figures are sufficiently characteristic to denote the particular persons they represent, *e.g.*, St. Peter with the keys. Near the base of the shaft is a canopied projection with three figures in niches, one in front and one at each side. The figure in front holds a cross, and is perhaps intended for St. John the Baptist. It is not known what the side figures are intended for, but, as the Bishop of Sherborne at one time owned the manor lands, one may have been placed there to his memory. The cross at top of column is modern. A most remarkable feature occurs in the second step of the calvary, *viz.*, a cavity or hollow, some 1 ft. 4 ins. wide and 8 ins. deep. It is not at all clear what this was intended for. The late Mr. Pooley, in his book on the *Somersetshire Crosses*, thinks it was for the reception of thank-offerings. At King’s Weston, Gloucestershire, I believe there is, or was, a cross to which sailors paid homage on their way up and down the Severn, or made thanksgiving at after a long voyage. It had a cavity, intended for the reception of contributions from those who believed they had received benefit from it. I think it is more likely that the Bishops-Lydiard cavity had been used as a kind of baptismal font or receptacle for holy water. It may have been a penitential cross, and water in the hollow possibly may have played a part in the expiatory devotions. It is situated several hundred yards from the church, and seems to be in its original position. Altogether this is an extremely interesting churchyard cross, and some few miles distant, at Crowcombe, there is another which, though simpler, is well worth careful attention.

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Chewton Mendip (fig. 17).—Here we have one of the very rare canopied crosses, of which I think there are only some three or four remaining. Each side of the top contains figures much defaced. The west side has the Holy Rood, St. Mary, and St. John. On the east there are three figures, one larger than the others; one of

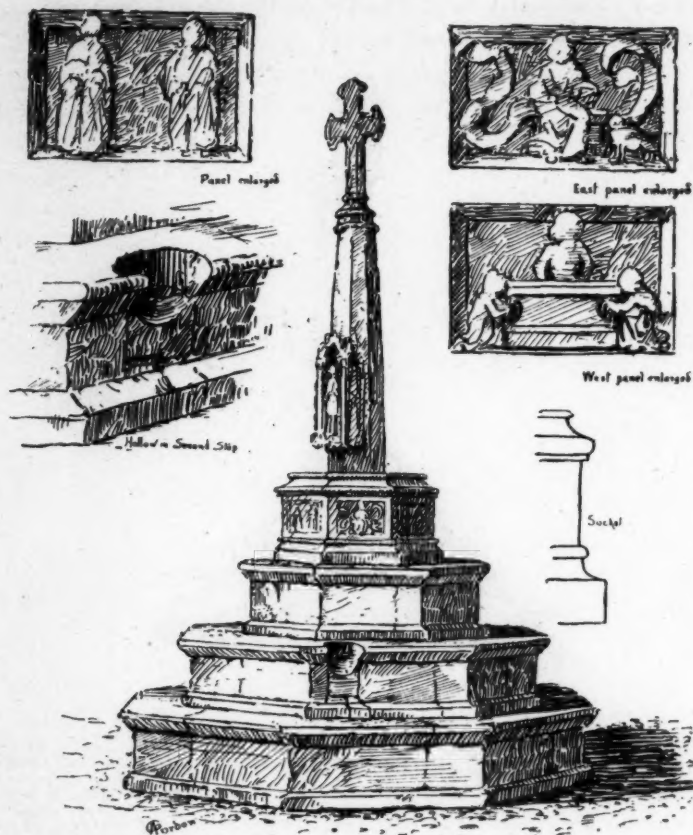


Fig. 16.—Cross at Bishops-Lydiard.

them kneeling and looking upwards. The north side contains a figure with a crown, and on the south there is a person holding a staff. Possibly this last figure is in memory of one of the Benedictines.

Sutton Bingham (fig. 18).—An example of the extremely rare sepulchral crosses. So far, I have been unable to discover another in

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Somerset. The socket is very small, and not in proportion to the shaft, which is one stone, about 9 ft. high. The capital has shields arranged round the faces. The finial cross has been destroyed. There is not the slightest clue as to whose tomb it covers, but probably it may be that of some member of one of the old parish families. The church here is said to be the oldest in Somerset, and is supposed to have been built in 1111.



Fig. 17.—Cross at Chewton Mendip.

Wraxall (fig. 19).—This is a very gracefully proportioned cross. The lower step only is benched, and may have been used as a seat. All churchyard crosses must have been useful as resting places. The socket is somewhat unusual, on account of the projecting triangular portions at its base. These have holes, probably for containing supports for sculptured work. The treatment of the corners of the socket is not particularly uncommon. The shaft is monolithic.

There are also good examples of churchyard crosses at Spaxton, Stringston, Montacute, West Pennard, Crowcombe, Barton St. David, Walton, North Petherton, Ruishton, and some other places.

The Wayside and Water Crosses.

The wayside crosses are not so numerous as those in the churchyards, but a few still remain. They were usually placed not far from the village, and where several roads met. In a publication of 1496, we find the following:—"For thys reason ben crosses by ye waye than whan folke passyng see ye croysses they shoulde thynke on Hym that deyed on ye croyss above al thyng." In another, "Quersoever a cross standeth there is forgiveness of payne." As in Brittany, they may have been for devotional purposes chiefly.



Fig. 18.—Cross at Sutton Bingham.

They indicated the spots where Thanksgiving processions, now very rare, stopped, probably for repeating Psalms ciii. and civ., which had to be said in course of the perambulation. These rounds took place on Rogation Sunday, the fifth after Easter.

They were in some cases memorial, and might have been erected to mark where the remains of some dignitary had been momentarily deposited on the way to their last resting-place in the village churchyard, so that those attending could rest and pray.

The wayside crosses might also have been aids to religious reflection in the minds of the wayfarers. It is said that the richer pilgrims

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used to leave alms on these wayside crosses for the use of the poorer pilgrims following. Sometimes, as in the case of the market and village crosses, they may have been used as weeping crosses—a custom probably derived from the ancient Jews—or for penitential purposes, a custom existent in England up to the earlier part of the present century. Certain crosses also were recognised, like



Fig. 19.—Cross at Wraxall.

the altars in Biblical times, as places of refuge for those who wished to claim the right of sanctuary.

In Cornwall they were often used as guide-stones across the wild moors.

Dunster (fig. 20).—This is a good example of a fourteenth century wayside cross. There is nothing remarkable about it, except the holes in the shaft, which were most likely intended for the image of some favourite saint to be affixed, such as St. John, St. Margaret, or St. Catherine, for the adoration of wayfaring devotees.

Other interesting wayside columns may be seen at Stoughton, Compton Dunder, Meare, Congresbury, etc.

The Water Crosses are very rare. It is difficult to conjecture why these were built near or over streams; but as in bygone days running water was supposed to have certain virtues in the way of repelling evil spirits, etc., these crosses may have been erected under superstitious influences. Probably, however, some local explanation would account for their position. It is likely enough they were simply memorial.



Fig. 20.—Cross at Dunster.

Doniford (fig. 21).—This fourteenth century water cross (as its name to some extent implies) is on the edge of the public roadway, and is carefully built over a conduit passing right across and underneath the road. There are dowell holes on the upper surface of socket, which might suggest devotional uses. I have been unable to obtain locally the slightest information as to this cross.

I understand there was another water cross at Court de Wyck, the place where it stood being at the present time named "Streams Cross."

So far, I am not aware of any more Water Crosses in Somersetshire.

The Manorial or Boundary Crosses.

These are occasionally met with, and are usually very simple. They were used as march-marks to indicate the divisions of Church or other lands. Crosses, as landmarks, are mentioned as early as A. D. 528. The Templars and Hospitallers used them for this purpose, as it was considered that the form of the Cross would inspire a certain respect, and thus prevent its removal. The term "Stump Cross" was applied to many crosses used for boundary marks.



Fig. 21.—Cross at Doniford.

Brendon (fig. 22).—This thirteenth century manorial cross, called also "Raleigh's Cross," is situated on the top of the Brendon hills, near Watchet. It is the landmark dividing the manors of Nettlecombe, owned in the time of Edward I. by the Raleighs, and Clatworthy, now the properties of Trevelyan and Carew. The cross was erected during the Raleighs' time; the hill at that time being quite uncultivated, and traversed only by pack-horses from Bampton to Watchet. Traces of this pack-road can still be seen. The cross was originally placed close to the edge of a bog, as a danger mark to travellers to keep south of it. Parts of the bog are still traceable. It was removed to its present position some seventy years ago by Sir Walter Trevelyan, to stand as the boundary stone dividing the two properties of Trevelyan and Carew.

Tradition says there was also another cross at Kingweston, near

Somerton. It probably marked the boundary of the lands of the Abbot of Bermondsey.

In conclusion, I think it is much to be regretted that many of the old crosses have disappeared. They were badly treated in the days of the Puritans, and unfortunately, by Act of Parliament, in 1644, many were entirely destroyed, and since then our modern village iconoclasts have contributed a certain, though possibly small, share in the work of destruction.



Fig. 22.—Cross at Brendon.

Some restorations have been attempted, but generally with but poor success, it being impossible to so far revive the medieval spirit as to make the new work harmonise with the old. Repair, not restore, should be kept in mind.

It is also tantalising to see the ignoble uses to which these historic stones are sometimes put in these later days. Crosses may occasionally be seen freely decorated with placards, setting forth the merits of Mr. So and So's Cough Mixture or Somebody and Co.'s 30/- suits. *Sic transit, etc.*

I trust that these lines, though of a somewhat sketchy nature, may have helped to give a greater interest in, and a desire for deeper study of, the Old Stone Crosses of Somersetshire.

ALEX. GORDON.

Churchyard Games in Wales.

COCK-FIGHTING.



It is not so very long ago since cock-fighting ceased to be one of the most popular pastimes of the Welsh people. Cockpits were once common in most villages, but although they are now pretty nearly all level with the surrounding ground, the natives can still point out their sites. In several churchyards their remains can be traced, and old men, speaking of the days of their fathers, can recount tales of these cruel sports in which their fathers took immoderate delight. I have obtained much information from the aged—several of whom are now no longer with us—of these sports, which came down from olden times into the present century.

Sunday, being a holiday, was usually devoted, in part, to the exercise of various games in the churchyards. As I stated in my first article, the north side was considered less holy than the other portions of the churchyard, and it was in that part that the cockpits were situated, and it is here that they are still traceable.

So passionately fond of witnessing these cruel onslaughts were the people, that they flocked for miles around to witness a main. I have been told in connection of Llanerfyl parish, which is situated in the recesses of the Montgomeryshire hills, and where, to this day, Welsh is the exclusive language of the people, that an arrangement had been made by the owners of birds to hold a cock-fight after the church service. A man carried his bird with him to the village, and placed it in safe keeping whilst he attended divine service in the parish church; but before the service was over a lad rushed into the church and shouted out, "Fool, come out! they cock is even now in the pit." The man immediately got up, and, it need hardly be said, others too left their seats, and went to the place of battle, which was close at hand. Such a stampede was not uncommon on these occasions. Mr. Elias Williams, of Bronydd,

Llanllechid, Carnarvonshire, a farmer, told me of an event similar to the preceding one at Llanerfyl. This took place either at the end of the eighteenth century, or the beginning of the present century. A football match had been arranged to take place on a certain Sunday, on a hill midway between Llanbedr and Llanllechid. On the day fixed upon it rained, and though the Llanllechid young men kept their appointment, their opponents failed to appear. The

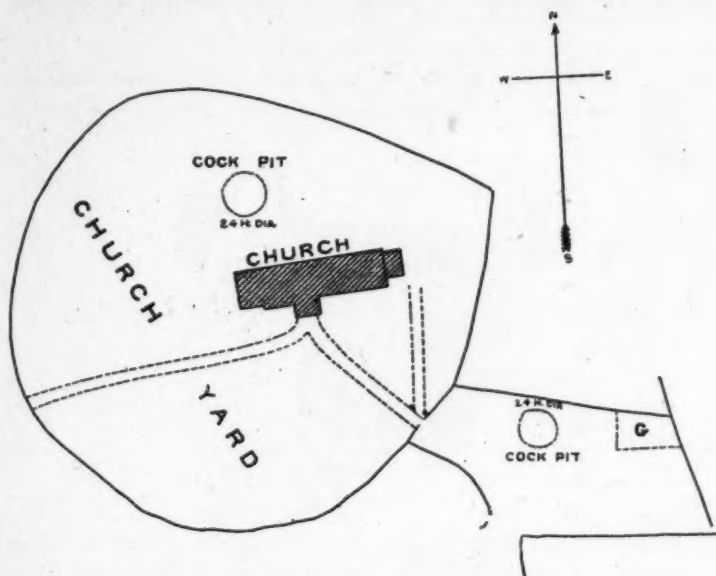


Fig. 1.—Pennant Melangell, showing position of the Cockpits.

following Sunday was fair, but as no special arrangement had been made for that day, a few only of the Llanllechid football players went to the hill, but the Llanbedrites appeared in full force. The game commenced, but the few could not hold their own against the many. In their distress, they despatched one of their young men to the parish church, which was a good way off, to bring up assistance. The messenger rushed over walls and marshes, and, heated and exhausted, ran into the church, and shouting out that the Llanbedr boys had come, and were kicking the ball before them to their parish, turned hillwards again. At his words, the male portion of the congregation got up as one man, and—leaving the

parson and women and children to continue the prayers—they also made for the hill. They came upon the victors, who were sportively kicking the ball towards their home. But in no time the ball was turned in the contrary direction, and the day ended in a glorious victory for the Llanllechid braves.

But I must return to the subject of my paper. There are two churches in Montgomeryshire in which traces of the cockpits have survived until our days. The first I shall mention is Pennant

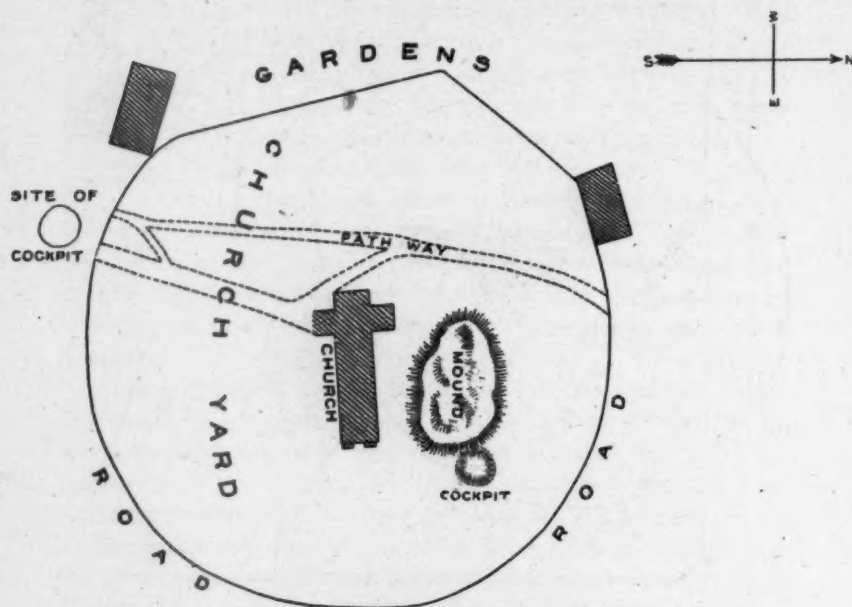


Fig. 2.—Llanfechain Churchyard, showing position of Cockpit.

Melangell. This church is situated in a romantic part of the country. It is surrounded by high hills, and is beautifully secluded. The place is associated with S. Monacella, or Melangell, the patroness of hares, and formerly was a famous sanctuary.

From the accompanying illustration (fig. 1), it will be seen that the cockpit was on the north side of the church. It is indistinct, but it measured about 24 feet in diameter. There was another cockpit in a piece of ground just outside the churchyard, and this is still visible. The people in these parts were much given to observing

the saints' days. They say their church was dedicated to two saints, and for miles around the people congregated to the church to keep the saints' festivals, and amused themselves on the occasion with many rustic games and with cockpit fights—and other fights—and with interludes, which were performed in a place marked G in the plan. The festivals lasted, I am told, for a fortnight.

The next church that I shall mention is Llanfechain Church, Montgomeryshire. Unlike Pennant Church, it is situated in the low fertile parts of the county. The cockpit is about 12 yards from the chancel end of the church, at the extremity of a large, though at present low, mound. The pit was about 27 feet in diameter, and was

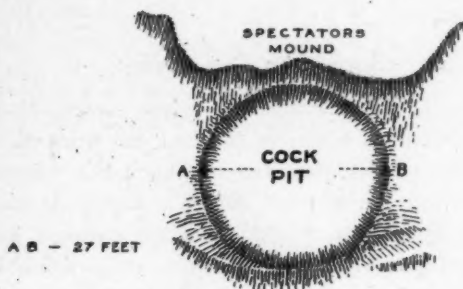


Fig. 3.—Llanfechain. Cockpit in Churchyard.

surrounded by a slightly elevated mound. Four burials—all interred since 1888—occupy the site of the cockpit; but it is even now traceable (see fig. 2).

When I was in the churchyard, a native, Edward Jones, aged 77, came up to me, and from him I received considerable information of the doings of his father and others in the early part of the present century. He told me that in his father's days the cocks were fought in the churchyard pit, but that afterwards they were fought in a pit at the south entrance to the churchyard; that he had himself seen these fights in the new cockpit. He also pointed out to me the spot where the spectators stood in the churchyard when the battles took place; and he stated that no one went into the pit but the owners of the birds, and two other men to see fair play (see fig. 3). Jones also told me that interludes or, as he called them in Welsh, *anterludes*, were performed on a plot of common land, just outside the

churchyard on the south side ; and he stated that in those days there were only two houses on the road side, and none abutting upon the churchyard. He also stated that he remembered the time when there were no graves on the north side of the church, nor on the west side, and that those parts were common play-ground for old and young.

Sunday was not the only day when cocks were fought, but the wakes, and festivals of the Church were taken advantage of for this purpose.

It would seem that one reason why the churchyard was thus used was the belief that battles which took place in consecrated ground were honestly carried out, and that spells and charms could there be of none effect.

Charms for Cock-fighting.

So anxious were our forefathers to secure success for their birds, that they procured from conjurers charms ; but when the steel spurs were adjusted many eyes were fastened upon the operator, lest he should insert between the spur and the leg a charm. It was, however, not thought straight work to obtain success through incantations, and the parties who resorted to spells did so at considerable personal bodily risks ; nevertheless, charms were often secretly applied to the birds.

I will now relate a few of these charms.

A very efficacious spell consisted of a verse from the Bible, written on a small slip of paper, and wrapped round the bird's leg as the steel spurs were being placed on him. The verse which was commonly used was the following :—"Taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked."

Another charm, of even more potent power than the former, was a crumb of the consecrated bread obtained from the Communion Table after a celebration, taken from the church at midnight, and placed in the socket of the steel spur when it was being adjusted to the bird.

It was, however, believed that a cockpit, wherever situated, if sprinkled with earth taken from a churchyard, was a safe place from all incantations, for consecrated earth nullified all charms. A respectable farmer, who was ninety years of age, told me some

years ago, that his father suspected foul play when he was going to fight his birds, and he sent a servant-man to the churchyard for earth, and then they went and sprinkled the cockpit with consecrated earth, and thus broke the spell.

That cock-fighting in consecrated ground was not confined to Wales is a well-known fact. In Archbishop Laud's days, Sir Nathaniel Brent, Vicar-General, was commissioned by the archbishop to furnish a report of a visitation he had made in the dioceses of Norwich, Peterborough, Lichfield, Worcester, etc., and, among other pieces of information given, we read of cock-fighting taking place before a crowd in church.

ARCHERY.

In the days of the Plantagenets, people were obliged, by royal command, to practise archery on Sundays and holidays after divine

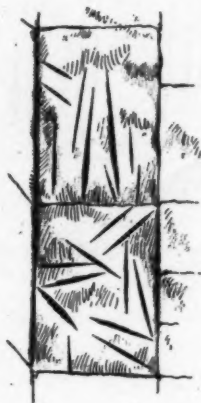


Fig. 4.—Llanfechain. Arrow marks in Porch of Church.

service; in fact, all other sports, as quoits, cock-fighting, football, fives, etc., were forbidden as long as archery was being practised.

Queen Elizabeth granted a licence to one John Seconton Powlter, a poor man, with four small children, and fallen into decay, to have and use plays and games on "nyne severall *Sondaies* for his better relief, comforte, and sustentacion, within the countie of Middlesex."

Her majesty mentions in the licence the games that were to be practised on these occasions. They are:—

“The shotinge with the standerd, the shotinge with the brode arrowe, the shotinge at the twelve skore prick, the shotinge at the Turke, etc.”

Concilia, Vol. IV., p. 255.

In the *Book of Sports* is the following:—

“And as for our good people's lawfull recreation our pleasure likewise is, that after the end of Divine Service our good people be not disturbed, letted, or discouraged from any lawfull recreation, such as dancing, either men or women, archerie for men, etc.”

Concilia, Vol. IV., pp. 483-4.

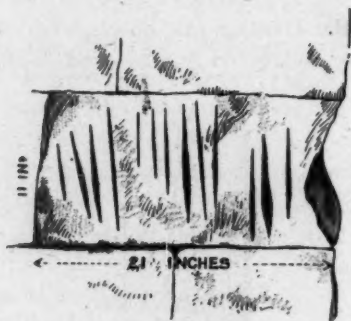


Fig. 5.—Llandrinio. Arrow marks on west wall of Church.

All this extended to Wales, and old yew trees in our churchyards have many of their central boughs lopped off for bow making; for it was considered that the eugh, or yew tree, was superior to all others for that purpose. I have never seen an aged yew tree in churchyards in Wales without marks of the saw or axe amidst its ancient branches.

Another proof of the prevalence of archery in our churchyards is the numerous grooves that are found along stones, made by sharpening arrows on them. Freestone was used for this purpose. Wherever there was a sandstone, either in the walls of the church or elsewhere, it became a whetstone for arrows. Thus the pedestal of Ysciefiog churchyard cross and Newmarket churchyard cross have

grooves along them. Mochdre (Montgomeryshire), Llandinam, and Llanerfyl (Montgomeryshire) fonts are thus marked. St. Hilary's Church, Denbigh; Llangwyfan (Denbighshire), Llanfor (Merionethshire), Guilsfield, Llanfechain (Montgomeryshire), have the door jambs incised; in other churches window mullions have grooves in them. In short, I doubt very much whether there is in Wales any old church, which has freestones in its walls, and which has not been tampered with in modern times, without arrow marked stones along its surface.

A couple of illustrations of these grooves, taken from churches in Montgomeryshire, will be quite sufficient, for they are all much alike. The incisions varied considerably in length and depth (see figs. 4 and 5). There are several of these arrow-marked stones in the walls of Llandrinio and Llanfechain churches, besides those here illustrated.

PUTTING THE STONE.

Throwing a heavy stone was a favourite pastime. This exercise reached the beginning of the present century. The same stone was always used. These stones were globular, and differed in weight. They were called in Welsh, *Y Maen Camp* (Feat-stone). There is one at the entrance to Efenechtyd Church, by the porch. It weighs 100 lbs. The feat was to throw it behind the back, over the head, as far as possible. Broken grave-stones bear testimony to this competition. I have seen another, in the parish of Llanwddyn. This latter weighs 75½ lbs., and a champion thrower has been known to hurl it fifteen yards. Formerly one of these stones was kept in every parish. I know of three only that have reached our days.

ELIAS OWEN, M.A., F.S.A.





Notes on Archæology and Kindred Subjects.

CORNISH BENCH-ENDS.

IN some notes on this subject which appeared in the *Illustrated Archæologist* (March, 1894), several examples of the emblems carved upon the Cornish bench-ends were given, with a description of the most common methods of treating them. It was pointed out that the principal feature of the design was the introduction of pairs of raised shields, in the middle of the traceried panels, which were carved with a great variety of devices, such as the emblems of the Passion, initial letters, figure subjects, and implements used in different trades.

It was suggested that the last-named were illustrative of the trade or business of the persons by whom these particular bench-ends were presented to the church. It is to a few specimens of this description that it is now proposed to call attention.

Blacksmiths' Tools.—The series here shown is from St. Ives Church, and forms one group on a seat-front in the chancel. Mr. J. T. Blight illustrates them on a very small scale in his *Churches of West Cornwall* (p. 143), and says, in his brief notes on the church, "One Ralph Clies, the master smith, who superintended the smith's work, is said to have made a present of a carved screen"; and after describing the shields says, "These are said to represent the smiths' implements; and the figures 3 and 4 to be intended for Master Clies and his wife."

Fig. 1.—A hammer, a horseshoe, a pair of pincers, and two nails below, which, judging from their size and shape, are intended for horseshoe nails, and not the nails used at the crucifixion; although the latter are more commonly met with on the shields than any other emblems.

Fig. 2.—A sledge hammer, and beneath it an anvil, resting on a block.

Fig. 3.—Master Clies, the blacksmith.

Fig. 4.—Mistress Clies, his wife.

Fig. 5.—A pair of double bellows. Unfortunately, there is a large shake or crack in the wood, cutting diagonally across the bellows on the left side of the shield.

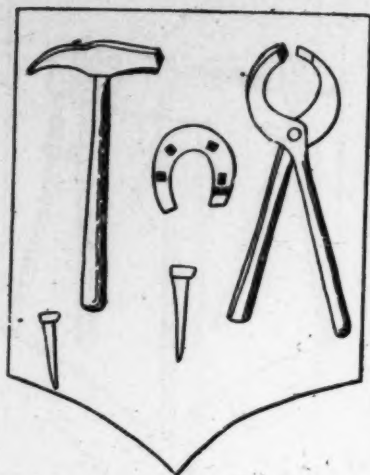


Fig. 1.

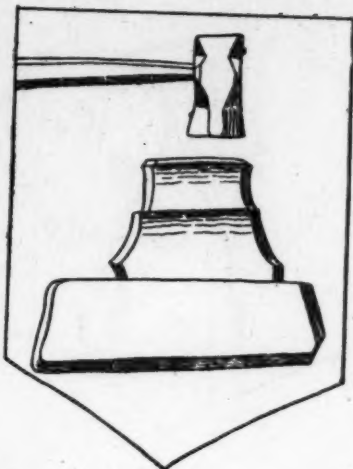


Fig. 2.



Fig. 3.



Fig. 4.

Carved Bench Ends, St. Ives.

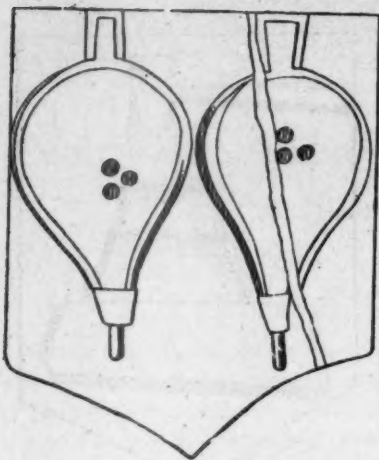


Fig. 5.



Fig. 6.

Carved Bench-Ends, St. Ives.

Fig. 6.—A punch, cutting tool, and a small shovel used for making up the fire in the forge. All three implements are in use at the present time; the hazel handles of the two former being still employed, secured in the same manner as shown on those at St. Ives.

Tinners' Implements.—More interesting, perhaps, than the last are the tinners' implements, on account of their association with the mining industry of Cornwall, the origin of which is lost far back in the pre-historic past.

The examples selected to illustrate the implements used in the old stream works are, with the exception of that shown on fig. 10, all from St. Austell Church, where, by the way, the bench-ends will be found, with many others, fixed around the belfry walls. Fig. 10 is from St. Columb Major.

Fig. 7.—A wooden shovel. The peculiarity of these shovels is, that the handle is not fixed in a socket at the top of the blade in the modern fashion, but makes an angle with it, as in the long-handled shovels still in use in Cornwall and Wales. From the old examples which remain it is difficult to understand how the blade could have remained firmly fixed to the handle by so primitive a method of hafting, especially as the ends were originally shod with iron, showing that they were evidently intended for some fairly hard work. There are two or three of these shovels in the Truro Museum, some of them square at the end, and others pointed like those here illustrated. Specimens of wooden shovels have been found at Hilltop Mine, Hucklow, Derbyshire, and are illustrated by Benjamin



Fig. 7.



Fig. 8.

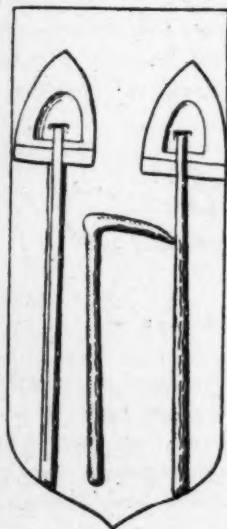


Fig. 9.

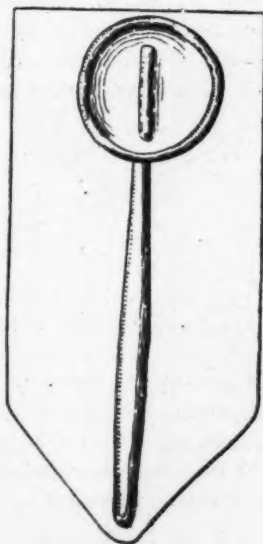


Fig. 10.

Carved Bench-Ends at St. Austell and St. Columb Major.

Bagshawe in the *Reliquary* (vol. iv., p. 43); while Mr. R. N. Worth, in the *Archæological Journal* (vol. xxxi., p. 53), describes and illustrates others under the heading of "Ancient Mining Implements of Cornwall."

[The blades of some of the ancient miners' spades which have been found in England are shaped like the ace of spades on a playing card, and have a rectangular hole in the centre of the blade. (See fig. 11.) Two

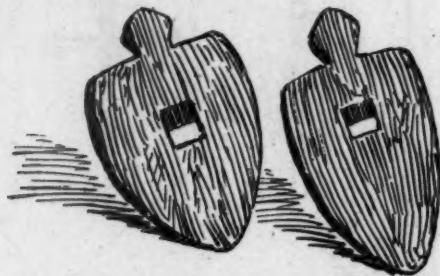


Fig. 11.—Blades of Ancient Wooden Mining Spades found at Shelve Hill, Shropshire.*

of the sides of this hole are square, and the other two bevelled to suit the slope of the handle. The hole in the middle of the blade was intended to serve as a socket into which the lower end of the handle was inserted, and the handle was fixed firmly to the blade by a thong (or perhaps in some cases a metal band) passing round the projection from



Fig. 12.—Japanese Spade (from a Japanese picture book.)

the upper part of the blade. Mr. R. N. Worth states in his article on "Ancient Mining Implements in Cornwall," that the blade of a spade found at Altarnon, and now in the Truro Museum, was attached in this manner to the handle by means of a cord or leathern thong. Some of the other spade-blades illustrated in the same article, from Boscarne and

* Twelve miles south-west of Shrewsbury, close to the border of Montgomeryshire. A pig of lead of the time of Hadrian (A.D. 117-138) was also obtained from the Shelve Hill Mines. (See *Journal of the British Archæological Association*, vol. 13, p. 175.)

Lewalyan, have a round hole near the top instead of a projection, probably for fixing the blade to the handle with a rivet or wooden pin.

The Japanese and Coreans have an ingenious method of constructing their wooden spades of three separate parts, both the handle and the blade being morticed into a cross-piece at the top of the blade. The handle laps over the blade and is fastened to it in the middle with a peg. (See figs. 12 and 13.)

Carew, in his *Survey of Cornwall* (1769), thus describes the tools used by the Cornish miners:—"Their ordinarie tooles are a Pick-axe of yron, about sixteene inches long, sharpned at one end to pecke, and flat-headed at the other to driue certaine little yron Wedges, wherewith they



Fig. 13.—Corean Spade.¹

cleaue the Rocks. They haue a broad Shouell, the utter part of yron, the middle of Timber, into which the staffe is slopewise fastned."]—ED.

Fig. 8.—On the right side of this shield is a sunk cross, with rounded ends, and on the left is a miner's pick. The latter is extremely interesting, since it is a survival of the pre-historic deer-horn pick, such as was employed for mining flint at Brandon, Suffolk, and Cissbury, Sussex. Referring to these picks, Mr. Edward Lovett, in his article on "A very Ancient Industry,"

¹ From a photograph reproduced by the now extinct *Pall Mall Budget* for May 30th, 1894. The blade of the spade is conjectural, being concealed in the photograph by the ground.

in the *Illustrated Archæologist* (June, 1893), says, "These remarkable old pits were sunk down to the level of the flint vein, and in them have been found implements of flint in every stage of manufacture; together with the curious pick, fashioned from an antler of the red deer, which was their



Fig. 14.—Deer-horn Pick from Neolithic Flint Mines called Grime's Graves, at Brandon, Suffolk. Scale, $\frac{1}{2}$ actual size.

Drawn by C. J. Practorius.

rough means of getting at the precious flint. It is a most interesting fact, that the iron-headed pick in use to day clearly owes its form to, or, in other words, is a descendant of, this primitive pick axe." Mr. Lovett then gives an illustration of a modern and a pre-historic pick placed side by side for comparison; and points out that the curve and position

of the iron pick-head corresponds with that of the brow-antler of the stag-horn.

[The most ancient kind of pick is undoubtedly the one used in Neolithic times for mining chalk to obtain flint for the manufacture of implements. Several fine specimens from Brandon (see Canon Greenwell, in *Journal of the*



Fig. 15.—Deer-horn Pick belonging to R. W. Fox, Esq., found in the Carnon Stream Works, near Deroran, Cornwall.

From a drawing by Miss Annie Shilston, in the *Ilam Anastatic Sketch Book*.



Fig. 16.—Man using one-sided Pick in the construction of "Castellum at Hestenga Cestra," from Bayeux Tapestry.



Fig. 17.—St. Ildebert holding a one-sided pick.

Ethnological Society, N. S., vol. 2, p. 419, and S. B. J. Skertchly "On the Manufacture of Gun-Flints," in the *Memoirs of the Geological Survey*, 1869), and Cissbury (see Gen. Pitt-Rivers in *Archæologia*, vol. 45, p. 337) are to be seen in the British Museum. The one shown on fig. 14 has been drawn specially for the *Reliquary*, by kind permission of Mr. C. H. Read, F.S.A. It came from Grime's Graves, and shows the impress on the

chalk, which still adheres to it, of the thumb of the prehistoric miner. It is a natural deer's horn, only slightly altered to adapt it for use as a tool, by knocking off portions of the tines of the antler. The pick from Carnon (fig. 14) shows a considerable advance in the skill required for its manufacture, as it is made in two pieces, the working part being inserted in a hole made in the end of the handle. Metal copies of the deer-horn pick were used by workmen in building Sennacherib's Palace at Kouyunjik (see Sculpture No. 56 in the Assyrian Gallery in the British Museum, illustrated in Layard's *Monuments of Nineveh*, 2nd Series, pl. 12), and in the construction of the Castle of Hastings (fig. 16), as represented on

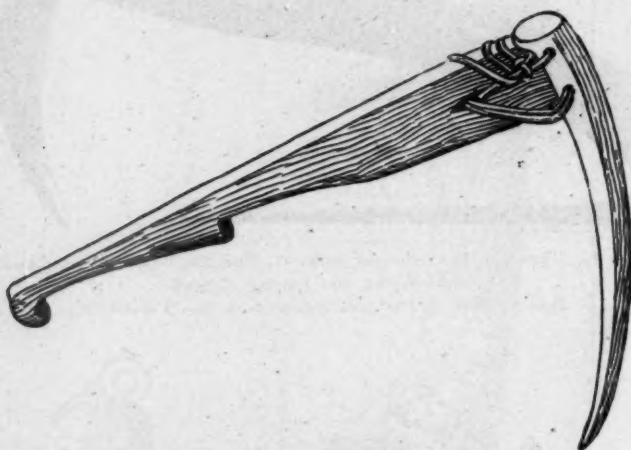


Fig. 18.—One-sided Pick used by the Western Eskimos, Point Barrow.
British Museum.

the Bayeux Tapestry (see *Vetusta Monumenta*, vol. 6, pl. xi.). In a curious Runic calendar preserved in the Library of the University of Bologna, St. Ildebert is portrayed with a one-sided pick in his hand (fig. 17), apparently as his emblem (see L. Frati, *Di un Calendario Runico*, pl. 3, fig. 2). The picks used by the Eskimo are also one sided (fig. 18). The handle is generally of wood, and the working part of walrus tusk, fastened together by thongs of hide (see Nordenskiöld's *Voyage of the Vega*, vol. 2., p. 123).

Even at the present day the modern copy in metal of the old one-sided deerhorn pick still survives in the mines in the chalk at Brandon, in Suffolk, where the material is obtained for the manufacture of gun flints, an industry that is likely soon to become extinct, and the most ancient

form of pick will no doubt disappear simultaneously, leaving the modern two-sided pickaxe master of the field.] — ED.

Fig. 9 shows another of these picks between two shovels, similar to those already described.

Fig. 10 represents a wooden ladle, with the handle thrust through the bowl, in a manner similar to the shovels. It may perhaps have been an implement used by the tanners for examining ore in streaming tin.

It would be well worth while collecting any other of these implements that may be represented on the Cornish bench-ends. At present, however, those here described are all that the writer has come across; but should any reader happen to know of other instances, he would be doing a service if he would kindly communicate information regarding their localities to the Editor.

ARTHUR G. LANGDON.

NOTES ON FRENCH DOLMENS.

As far as Europe is concerned, France is *the* country of dolmens. The greatest numbers are in the departments of Hérault, Aveyron, Lozère, Ardèche, Lot, Dordogne, Morbihan, Cotes du Nord, and Finistère. In the latter there are no less than six hundred known examples. These departments show the main track of the dolmen builders, but the megalithic monuments are to be found in very much smaller numbers in most of the south-central, south-western, and western departments. In the south there are none recorded in the Landes, Gers, and Haute Garonne, and this is also the case in some of the eastern departments. The northern limit seems to be the Somme.

During the late autumn of last year the Rev. S. Baring-Gould and the writer visited some of the dolmens in the departments of Maine et Loire, Vienne, and Charente. Some of these are familiar to antiquaries, whilst others appear to be known only in the locality in which they exist.

La Chapelle Dolmen, on the island of Saint Marguerite, in the river Vienne at St. Germain-sur-Vienne, near Confolens, is a well-known example, and is described by Fergusson in his *Rude Stone Monuments* as a convincing example capable of throwing the greatest amount of light on the age of these interesting erections.

He says that the monument in question is a dolmen pure and simple, and that it was erected in the mediæval times. This statement of age is based on the fact that the capstone of the dolmen, measuring 14½ feet long by 12 feet wide, and 3½ feet thick, is supported on four columns, of Romanesque design, with capitals in the style of the twelfth century.

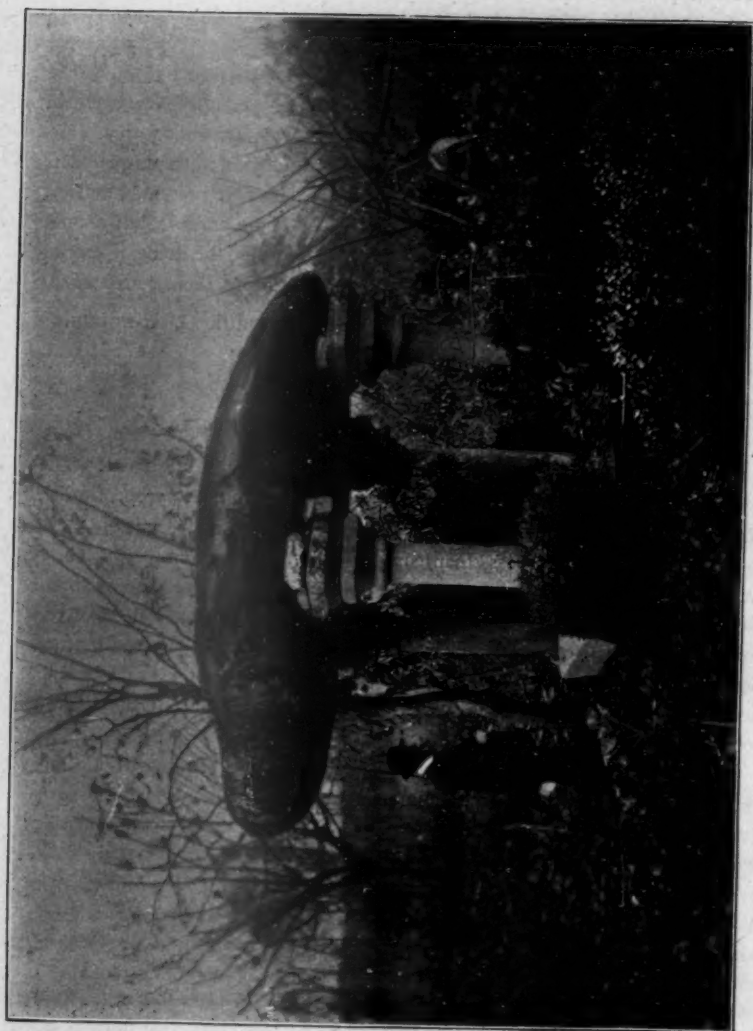


Fig. 1.—La Chapelle Dolmen, Confolens.
From a photograph by R. Burnard.

Fergusson, in opposing the idea of the Confolens dolmen being prehistoric, remarks "that in order to explain away so unwelcome an anomaly,¹ it has been suggested that some persons in the twelfth century cut away all the rest of the original rude stones which supported the capstone, and left only the frail shafts which we now see." This is characterised as an operation of enormous risk, and it is stated that the pillars are composed of three separate pieces—base, shaft, and capital.

It is evident from this statement that Fergusson could never have seen the monument which he relies on so confidently to prove that some of these dolmens were erected at so late a period, for a cursory glance at the structure would have shown him that these pillars are not composed of three but of four pieces, and consist of base, shaft, capital, and abacus.

It would have been a much more risky operation to have lifted an unwieldy stone weighing some four or five tons, and to have then placed it on shaky pillars, each built up of four separate uncemented pieces, than to have inserted the pillars one by one as each of the original side and end stones which formed the upright supports of the dolmen were removed.

That the latter method is much more likely to have been adopted is borne out by the fact that the pillars vary in length, are at different levels, and are not symmetrically set. The capstone is supported by the pillars in such a way that its under surface is truly horizontal, so that the varying levels of the bases cannot be accounted for by the sinking of the foundations.

It appears from Michon's *Statistique de la Charente* that a chapel formerly existed over this monument measuring 4·85 by 9 metres, but no visible trace of it now exists.

The Rev. W. C. Lukis and Sir Henry Dryden, who visited and critically examined the monument in 1872, observed a celt and a cross incised on the lower face of the capstone. The writer saw traces of these, but owing to bad light, due to a gloomy November day, they were not very apparent. A rubbing was taken of what appeared to be sculpturing on the nether side of the cap, and this corresponded with a rude representation of a handled celt.

The most likely explanation of the peculiar features of this monument is that the priests in the twelfth century *improved* and Christianised the monument by inserting the pillars and erecting a chapel over the whole.

There are numerous examples in France of Pagan monuments adapted by ecclesiastics to Christian uses, and there are others which the peasants have utilised for more prosaic purposes, as cattle sheds and outhouses.

¹ *i.e.*, as the erection of a megalithic monument of this character at as late a period as the twelfth century.

One of the most glaring examples of the misuse of the dolmen is to be found in the cemetery at Confolens, where resting on the capstone of one of

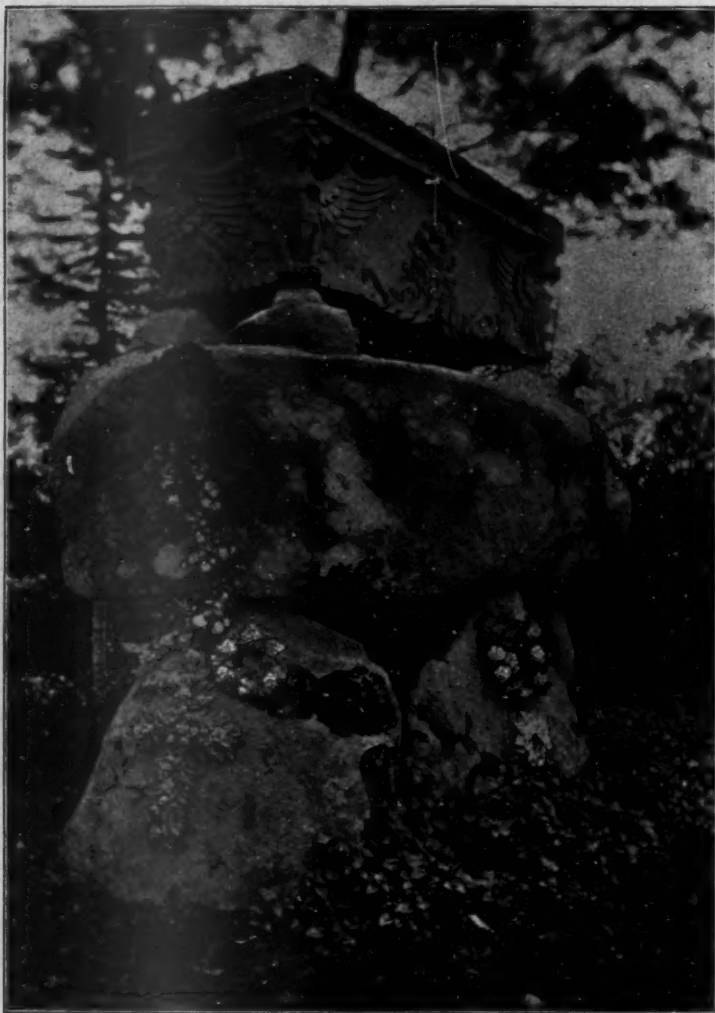


Fig. 2.—Dolmen used as a Modern Tomb, Confolens Cemetery.

[From a photograph by R. Burnard.

the smaller of these monuments is to be seen a carved sarcophagus containing the mortal remains of a lady who died in 1892 (fig. 2).

It is known as the Dolmen de Périssac, and formerly stood at Esse, near Confolens. It was purchased from the peasant on whose land it was for one hundred francs, and transported to the cemetery at Confolens at considerable expense, and re-erected—a ridiculous and incongruous arrangement. The French appear to be rather prone to vulgarise some of their unprotected pre-historic monuments, for the newspapers have recently reported that the *son of an archaeologist* has removed the Dolmen



Fig. 3.—La Pierre Boire, Saint Hilaire, Saint Florent, near Saumur, Dolmen now used occasionally as a Bakehouse.

From a photograph by R. Burnard.

de Kerhan from Locmariaquer in Brittany, and re erected it in one of the Parisian cemeteries over his defunct father. If the shades of the original occupants and the modern addition can disturb the nocturnal rest of that Vandal son, it is to be sincerely hoped that they will do so.

When educated people behave in this fashion it is no wonder that the peasant adapts the dolmen he finds on his land to the requirements and exigencies of his everyday life. When it happens to be long, large,

and roomy, of the *allée couverte* type, it makes an excellent cart shed and store, and, although generally mutilated, its preservation is probably due to such adaptation.

The dolmen of La Pierre Boire at Saint Hilaire—Saint Florent, near Saumur, is now used as an occasional bakehouse by its peasant proprietor (fig. 3); and another, known as La Madeleine, at Gennes, also near Saumur, is regularly employed for the same purpose. The present arrangement of this latter fine dolmen is shown by the accompanying plan (fig. 4).

These examples show that it is very unsafe to found an argument

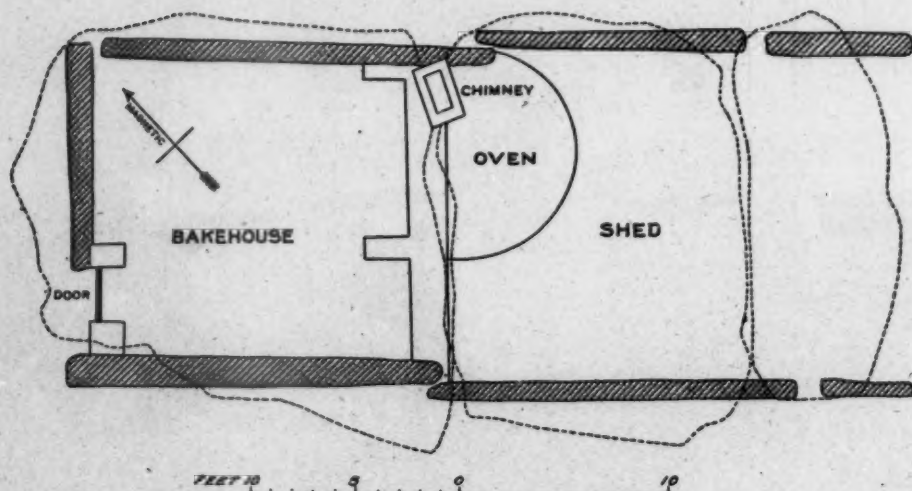


Fig. 4.—Dolmen used as an occasional Bakehouse at Gennes, Maine et Loire.

Planned by the Rev. S. Baring-Gould.

as to the age of an altered dolmen by adopting the time of alteration as the period of the erection of the monument as a whole.

The magnificent *allée couverte* at Bagneux, near Saumur, is justly considered one of the finest in Europe, but the less known example of sandstone called La Pierre Folle des Ormeaux, near Bournand, Commune des Trois Moutiers, Vienne, runs it close. This *monument historique* is sadly neglected, for, standing in a farmyard, its interior serves as a store for wood, a roosting place for poultry, and the dumping ground of rubbish of all kinds. It is dwarfed by the surrounding farm buildings, and the heaps of garbage lying around it, but some idea of its size may

be conveyed by saying that the four capstones cover a length of 72 feet, with a breadth in the widest part of 24 feet. The largest covering stone is 28 by 24 by 2 feet, and must weigh about ten tons. The greatest height of the dolmen is 10 feet.

It is characteristic of the French dolmens that they mostly lie longitudinally, east and west, or with variations from this general direction, with the entrance to the east or south-east end. It is thus with La Pierre Folle des Ormeaux; the entrance, forming a vestibule or ante-chamber, is in the latter direction, and is more perfect than any the writer has so far seen in the dolmens of the three Departments visited.

Twenty-one dolmens were visited, planned, and photographed during the trip, but with the possible exception of one, the whole of them had been robbed of their contents at some unknown period, and, as far as could be ascertained, there were no records of the finds, nor were there any objects in the provincial museums visited which could be identified as coming from them. There are, however, in the National Museum at St. Germain, Paris, in the Musée du Société Polymathique du Morbihan at Vannes, and in M. Paul du Chatellier's private collection at the Château de Kernûz, Pont l'Abbé, near Quimper, numerous authenticated objects found in dolmens in various parts of France, and this reliable testimony demonstrates that these erections were used as tombs by a people existing in the Polished Stone Age.

ROBERT BURNARD.

WALL PAINTINGS AT ASHAMPSTEAD, BERKS.

IN the Archæological Notes of the *Reliquary* for October last the account of the wall paintings of Ashampstead Church interested me, and they may be safely placed at the beginning of the thirteenth century, as suggested. It is a pity that the very erroneous term of "fresco," which for over forty years I have endeavoured to get rid of, should still be used, as none such ever appeared in England during the Middle Ages. *Fresco*, an Italian word for "fresh," alludes to the process—the colours, mixed with water only, being painted on the fresh wall, are absorbed on the surface and harden with it as it dries. *Tempera*, or distemper (*i.e.*, colours mixed with size), is the correct term to be applied to all the wall paintings of our ancient churches.

The representation of the *Nativity* is one of the most curious for its close attention to the legendary ideas so quaintly given in an old hymn in the collection called "*Lauda Sion*," edited by Karl Simrock (Cologne, 1850), thus:—

"Cognovit bos et asinus
Quod puer erat dominus."

The theological notion was probably derived from Isaiah i. 3—"The ox knoweth his owner and the ass his master's crib." Even late in the fifteenth century, and even in Italian art, we may find a relic of the old tradition still kept up.

J. G. WALLER, F.S.A.

TWO SEPULCHRAL URNS FROM THE NORTH-EAST OF
SCOTLAND.

THE two urns here illustrated are in the collection of Mr. Hugh W. Young, F.S.A. (Scot.), who has kindly supplied the photographs of the objects from which the reproductions have been made. The urn shown on fig. 1 was discovered many years ago in a cist on the farm of Afforsk,



Fig. 1.—Urn from Cist on farm of Afforsk, Troup, Banffshire.

two miles south of Gardenstown, on the north coast of Banffshire, and six miles east of Banff. It was for a long time in the possession of the laird of Troup, and was acquired by its present owner at the recent sale of effects at Troup House, which is situated three miles north-east of Afforsk, close to the borders of Aberdeenshire and Banffshire. The urn, which is of the so-called "drinking cup" type, is $6\frac{1}{4}$ ins. high and 6 ins.

diameter. In its general contour it resembles other urns of the Bronze Age found at Lesmurdie¹ (Banffshire), Broomhead² (near Inverurie, Aberdeenshire), and from Roundway Hill³ (Wiltshire). The ornament is unusually good.



Fig. 2.—Urn from barrow in parish of Tarland, Aberdeenshire.

The "incense-cup" urn came from a barrow in the parish of Tarland, Aberdeenshire, eight miles north of Aboyne. It is $2\frac{1}{2}$ ins. high and the same in diameter.

DEVICES FOR THE PROTECTION OF FOOD AGAINST VERMIN IN USE AMONGST SAVAGE PEOPLES.

ALTHOUGH the species of the larger mammalia which from the beginning of time ranked themselves on the side of the enemies of man, his handiwork, and his belongings, have long ago been exterminated—at all events in civilized countries—the smaller animals of the same class have, and probably always will have, a better chance of survival, owing to their diminutive size, their nimbleness of foot, and the extreme rapidity with which they breed. The ravages of vermin thus constitute one of the numerous *stimuli* to invention, in order that some means may be devised to effectually baffle such mischievous little rodents as rats and mice.

An expedient, which cannot but excite our admiration on account of

¹ Dr. J. Anderson's *Scotland in Pagan Times—Bronze and Stone Ages*, p. 74.

² *Ibid.*, p. 75.

³ Ll. Jewitt, *Grave-Mounds and their Contents*, p. 104.



Fig. 1.—Hook for hanging up Food Baskets, Uban, Figi Group.
Length, 7 ins., diameter of Disc, 4 ins.
Drawn for the "Reliquary" by C. J. Practorius.



Fig. 2.—Hook for hanging up Food Baskets, Tongan Islands.
Length, 6 ins., diameter of Disc, 9½ ins.
Drawn for the "Reliquary" by C. J. Practorius.

its combined simplicity and ingenuity, is in use amongst the savage tribes of the South Pacific for protecting their food against rats or mice. The wooden objects shown on figs. 1 and 2 are provided with hooks at their lower ends for hanging food baskets or meat upon, and above the hooks a circular disc is placed so as to rest loosely on a notch in the shaft. The whole contrivance is suspended from a beam or from the branch of a tree. If a rat climbs down the cord and comes to the disc, he of course tries to get round it, and when he treads upon it his weight tilts the disc on one side and tips him over neatly on the ground. We fear that the language of the rat on finding himself thus outwitted would be quite unprintable.

The hooks illustrated (by permission of Mr. C. H. Read, F.S.A.) are in the British Museum, where another simpler form may also be seen, consisting of a hook at the end of a cord with a knot tied in it, with a small perforated stone disc resting in a state of unstable equilibrium upon it. Here we have a use for perforated stone discs which would never have occurred to an English archæologist working in his narrow sphere.

MEMORIAL TO THE LATE PROF. DR. GEORGE STEPHENS, OF COPENHAGEN.

An influential committee has been formed to give practical effect to the wide-spread wish amongst the friends of the late Prof. Dr. Stephens, F.S.A., to do honour to his memory. It is proposed that the memorial shall take the form of an endowment fund bearing his name, for the benefit of St. Alban's English Church at Copenhagen. Some of the most distinguished archæologists in Europe are on the committee, which includes Dr. Hans Hildebrand and Dr. Oscar Montelius of Stockholm, Dr. Sophus Bugge and Dr. O. Rygh of Copenhagen, Sir John Evans, K.C.B., the Right Rev. the Bishop of Stepney, Prof. W. Skeat, Prof. J. Earle, and the Rev. Canon Isaac Taylor, LL.D.

The late Prof. Dr. George Stephens has been an esteemed contributor to the *Reliquary* for some years, and no doubt many of our readers will welcome this opportunity of honouring the memory of so great a scholar of Northern literature and antiquities.

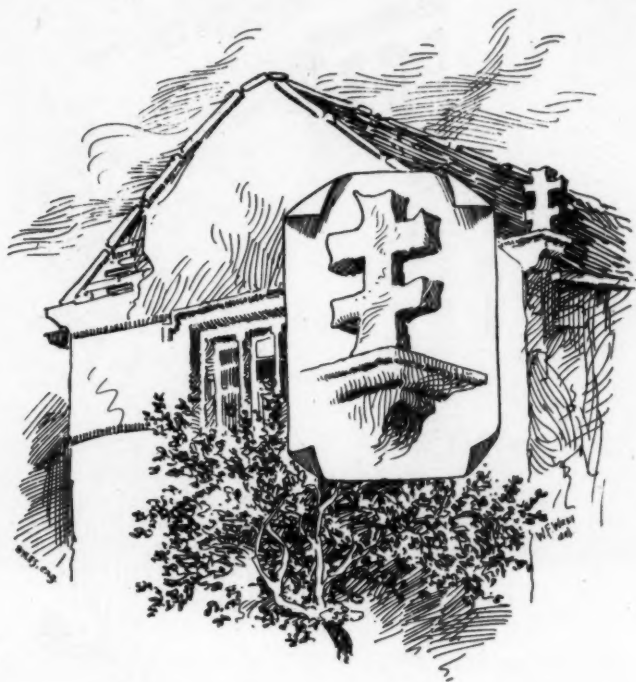
The secretary is J. Cridland, Esq., Villa Albion, Valdby, Copenhagen, and subscriptions will be received in England by the Dresden Bank, 65, Old Broad Street, London, W.C.

Notices of New Publications.

"PRE-HISTORIC MAN IN AYRSHIRE," by JOHN SMITH (London: Elliot Stock).—The idea of this book is excellent, though it is of greater importance as a contribution to local than to general archæology. It may be described as a statistical survey of the pre-historic antiquities of Ayrshire. The contents is arranged according to districts, and the remains and finds in each district are briefly described in guide-book fashion by localities. Mr. Smith is evidently an enthusiastic lover of the antiquities of his county, and has, as he tells us, traversed nearly "every inch" of it on foot. Facing the title-page is a carefully prepared map of sites and finds. It seems a pity that the author did not adopt some recognised system of map-signs for pre-historic antiquities, instead of using name-words for the different classes of remains, which somewhat crowds the map. As a rule, archæological speculation is avoided. When, occasionally, the writer ventures an excursion from the beaten path, his success is doubtful. Thus at page 5, repeated at page 225, we have an original explanation of the word *cromlech*, and of the practice of contracted interments. We are told that *cromlech* "means a *bent* grave—that is to say, where the bodies were placed in a bent or sitting position, as found at this place. This position probably originated under the belief that when the warrior awoke in the other world he would be in a fitting posture to at once spring to his feet, at the same time seizing his weapons, which were placed alongside of him, and, thus armed, be ready to pursue the hunting and warlike exploits he had followed after in this world." The book is fully illustrated. Many of the figures will be recognised as from the *Proceedings of the Society of Antiquaries of Scotland*, but the greater number are from pen-and-ink sketches by the author. Some of these are rather primitive, but on the whole look more reliable than are often more artistic drawings of archæological subjects. A serious defect of the book is the absence of references. The author's ideas of what antiquities should be included in a book professing to deal exclusively with the prehistoric period seem to be somewhat elastic, as an illustration is given of the celebrated Hunterston brooch, which bears a Runic inscription, and is well known as one of the most beautiful examples of Celtic art metal-work of the late Iron Age. It is a great pity that the antiquarian societies throughout Great Britain do not combine to encourage the preparation of handbooks of local archæology under competent

editorship, and thus prevent the work being imperfectly done by persons who, although they may be well equipped with local information, are often sadly deficient in a general knowledge of the subject.

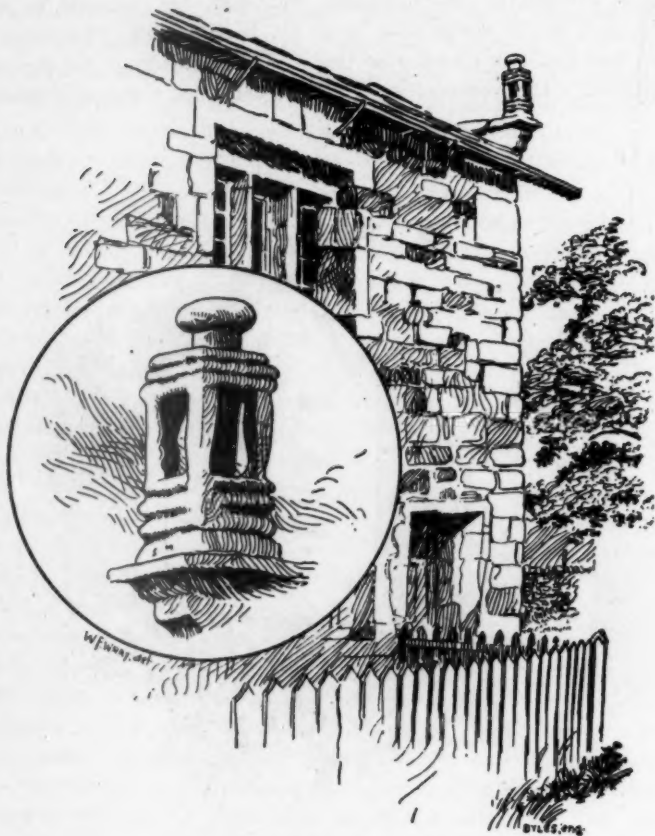
THE "HISTORIES OF MANNINGHAM, HEATON, AND ALLERTON," by WILLIAM CUDWORTH (W. Cudworth, Bradford), are included in one volume, and, as the author tells us in his Preface, form "the third of a series intended as a contribution to a Complete History of the Borough of Bradford." The growth of the great manufacturing towns of Yorkshire



Double Cross, Shuttleworth Hall.

has been so rapid during the present century that what is modern must necessarily eclipse that which is ancient. Indeed, it is a wonder that in the suburbs of such a flourishing industrial centre as Bradford any landmarks of the past at all are to be found. The task of writing the histories of Manningham, Heaton, and Allerton has fallen into good

hands, and although the author could not afford to ignore the present greatness of these outlying districts of Bradford or the men who have made it, he has not allowed the past to be entirely obscured. Whilst embellishing his work with excellent portraits of modern men of worth like Mr. Alfred Illingworth, Sir Matthew Thompson, and Lord Masham,



Stone Lantern, Beckfoot, Cottingley.

he intersperses them with views of quaint old Yorkshire halls, and selects for his frontispiece the venerable custom of horn-blowing, thus described by Camden:—

“Bradford belonged to John of Gaunt, who granted to John Northrop of Manningham, an adjoining village, three messuages and six bovates of land to come to Bradford on the

blowing of a horn on St. Martin's day in winter, and wait on him and his heirs in their way from Blackburnshire, with a lance and a hunting dog for thirty days, to have for yeoman's board, one penny for himself and a halfpenny for his dog, &c., for going with the receiver or bailiff to conduct him safe to the Castle of Pontefract."

The most primitive relic Mr. Cudworth has unearthed is a neolithic stone axe head or celt found in Allerton, but most of the ancient remains belong to a much later period. Garth House, Heaton, the Old Hall at



Shuttleworth Hall, near Bradford, Yorkshire.

Heaton Royds, and Shuttleworth Hall, are all charming examples of the domestic architecture of the sixteenth century, with mullioned windows, and roofs constructed of stone tiles.

The porch of Garth House, enclosing a stone seat inviting repose, and with the date 1681, and the initials I G on the lintel, is a delightful bit of old work, showing how much picturesque effect can be attained by a few simple mouldings and a little bit of carving in the right place. Illustrations are given of a very curious cross at Shuttleworth Hall, and a stone lantern at the farmstead of Beckfoot, Cottingley, both indicative

of the former rights of the knights of St. John, and placed on the springstone of the gable. By the courtesy of Mr. Cudworth we are enabled to give these and a view of Shuttleworth Hall.

A SMALL brochure, entitled "ENGLISH POTTERY AND PORCELAIN," by ED. A. DOWNMAN (London: L. Upcott Gill, 1896), supplies a want in a concise form; that is, it gives a rapid historical reference to nearly all our English potteries of any note. To the *dilettante* reader the assistance given in this way is useful; but it can hardly be said that *thoroughness* is even aimed at in such publications. The volume is small and handy; it is well printed, and simply adapted to an increasing circle of art readers, who, nevertheless, are busy men otherwise, but want to know all that can be known in a rapid manner of art generally. It is an indication of the accumulation of wealth, and a refinement of taste which accompanies, as a rule, the increase of riches in a nation. It is a pity, however, in dealing with such subjects as the one under notice, that accuracy should be sacrificed merely to the object of extending knowledge in a popular way, so-called. For instance, several time-worn errors, which have been exposed again and again, are once more resurrected from their tombs, particularly in the case of the Swansea and Nantgarw potteries. Wm. Billingsley, the famous rose painter, is said to have married Miss Landers at Swansea. In 1797, Thomas Pardoe, another flower painter on china, married a Miss Landeg at Swansea. In 1797, Billingsley was at Pinxton, and his wife (*née* Sarah Rigley), whom he married in 1780, was then residing at Derby.¹ The fact is Marryat first mixed up these two men, and the error was repeated; but it is surprising to find it still alive in A.D. 1896 after being slain several times by the critics. It is stated in the work before us that Billingsley left Derby in 1785 for Pinxton, but Mr. Coke did not start the works there for nearly ten years after that date, and Billingsley did not join him till 1796. Again, the mark on the Nantgarw fine porcelain is said to have been ^{NANT GARW}_{G. W.}, the latter meaning the initials of George Walker, who was Billingsley's son-in-law, and a potter at Swansea and Nantgarw, but his Christian name was not George, but Samuel. In a memorial sent to the Government in 1814, he signed his name as "Samuel Walker," and in the pleadings at the assize at Cardiff, in 1821, *in re* Bevington *v.* Dillwyn, he is described as "Samuel" Walker.

It is claimed for the fictile art that it is the oldest and most accurate aid to the study of history that we have. It is singular, indeed, to find dates given on an Egyptian amulet of three thousand years ago, and the name of

¹ Billingsley died at Coalport in 1828, and his wife pre-deceased him at Derby in 1825.

the Pharaoh of the period; yet, regarding an interesting porcelain works which existed during the early part of this (the nineteenth) century, we cannot be free from mistakes of detail like those now pointed out. It would take too much space to go through the whole of the notices of our English porcelain works. We have only to add that such mistakes are great blots on a work which should essentially be one tested and tried in all its details. In future editions we trust such mistakes will be corrected, and the book made more worthy of public confidence and favour.

THE ARCHÆOLOGICAL REPORT OF THE EGYPT EXPLORATION FUND for 1894-1895 is perhaps not quite so interesting as that issued last year, but no less valuable as a record of work in Egypt. More than half the report consists of a statement of the results of excavations and enquiries made in Alexandria by Mr. D. G. Hogarth and others, with a view to ascertaining whether the site was a promising one for any archæological society to attack. Mr. Hogarth comes to the conclusion that while local effort might well be directed towards elucidating Alexandrian topography, any attempt to find antiquities of a nature to reward expensive researches would probably be futile. "From such uniformly negative results, as these obtained south and north of the Boulevard de Rosette, it is necessary to infer that there is no sort of Roman Pompeii beneath modern Alexandria; that things earlier than Roman exist, if at all, for the most part under water; and that the remains of the old city have been stripped of valuables, and even cleared away in great part long before our time. In the face of these facts it seemed idle to explore the open spaces which lie still farther south and west, about Moharrem Bey and Pompey's Pillar." Perhaps all archæologists will not regard this mournful decision as final; but English societies at least will hardly be justified, in the present state of their funds, if they transfer their energies from more promising fields to Alexandria.

The rest of the report consists of a few words on the excavations at Deir el Bahari during the winter 1894-95; the Editor's summary of the progress of Egyptology; and the usual articles on Græco-Roman Egypt and Coptic studies. The account of Prof. Petrie's discoveries at Nagada and Ballas seems somewhat inadequate, even for such a brief sketch as this. To begin with, the places have not been added to the map, which therefore ill represents the archæological condition of the country. The discoveries in question open up quite a new chapter in Egyptian history, and furnish a striking instance of the scientific completeness with which this excavator works. M. de Morgan's discovery at Dahshûr is mentioned with more sympathy. The plates as usual are excellent, though why the numbering

begins with the third the Editor alone can say. But little peculiarities like this and the omission of a date of issue on the title-page are only *egregio inspersi corpore naevi*.

G. F. H.

THE "TRANSACTIONS OF THE MONUMENTAL BRASS SOCIETY" continue to be carried on with success, and bid fair to be the most complete account of these most interesting memorials. In fact, with the Rev. W. F. Creeny as President, and Mr. Mill Stephenson as Editor, the Society is well prepared. There is also a feature in the division of labour amongst those of different counties taking up a special task. Thus, it will necessarily happen, that those best qualified to give information will be at hand, or else will be chosen for the knowledge they possess. The text is, therefore, full of very useful notes on the heraldry, and has general references of the greatest value. Some objection has been taken to the use of the term "Palimpsest" as being inaccurate. It was originally given by Mr. Albert Way to brasses being used a second time, after that used in respect to manuscripts written upon vellum from which the original text had been effaced. The term is convenient, and it would not be easy to find another. All that comes under this class have not been reversed, but have been again appropriated, and this is one of the most curious of the features which have appeared in this class of memorials. An excellent illustration of this is given in Part 6 of Vol. II. from Ticehurst, Sussex. It records John Wybarne, Esquire, and his two wives, Edith and Agnes. He died in 1490, but is represented in armour of about 1370, the type of which, and even the hand, is well known, and it is of the ordinary full size; whilst the two wives on each side of him are in the pedimental head-dress of the beginning of the sixteenth century, and only half the height of his figure. It is one of the most curious instances of the class.

It is a new and very valuable feature in this publication that it also takes up for illustration the more remarkable matrices which, if in good condition, often give an unusual design. There is a cross of large size in the cathedral church of Wells, where the matrix is in good condition, and which is well worthy of attention. Under the title of Norton Disney, there is a list of the cross-legged figures extant or on record. There are two matrices not noticed, one to a Peyton at Stoke by Neyland Suffolk, another in same county at Letheringham, unless removed by what is called "restoration" into the churchyard. It is desirable at all times to be sure of the matrix when portions of the brass itself are gone, else you may show an imperfect design. There is something wrong in the brass given in portfolio, Part 1, at Eyworth, Bedfordshire, date 1624, where portions seem to have been sliced off from the left arm of the gentleman, and the right of the lady with

part of her dress, and also part of each shoulder. It has the appearance of being done by a too clever improver.

The selection given in the four parts of the Portfolio are well chosen, some of them are well known, others have never been illustrated before. That of Margaret Camoys is one of the most interesting of our early brasses, and is probably by the same hand as that of Jone de Kobeham (Cobham), Kent. The enamelled shields on her dress, for such no doubt they were, one would think were stolen by some robber of *condition*, which means that he ought to have known better.

The destruction that has gone on with this class of monuments, notwithstanding archaeological societies, is well recorded. I must note that it is stated that portions of the very interesting brass at Cowthorpe, Yorkshire, are now fixed upon the wall. In 1840, when I visited the church, the greater part was in fragments in the parish chest, and a stove stood upon that portion *in situ*, a neglect so lamentable to be shown to the monument of the founder of the church as well as its builder, which the inscription declared. It was ignorance and iniquity conjoined, but unhappily it is not the only case.

One of the practices now followed in what is called preservation is to stick brasses taken from their slabs upon the wall so as to get rid of these with their matrices by turning them into the churchyard or worse. One of the results of this is to get inscriptions put to the wrong figures, and an amusing instance occurs at a church in Kent, where the figure of a child is put side by side with a *priest*. Some instances occur where the fragments are preserved expensively, that is, in a slab of black marble without any sort of remembrance of the matrices, so it is useless as a record, as part of its story is gone.

Now, the value of such a publication as this will be in the more direct attention it will give to these memorials, and to show that they belong to our history, and especially to that which we call "domestic," though not to that alone, so that one can only wish success to such an undertaking.

J. G. WALLER, F.S.A.

"MIDDLESEX AND HERTFORDSHIRE NOTES AND QUERIES" still maintains, its high character, under the able editorship of Mr. W. J. HARDY, F.S.A., and is really almost the only publication of its kind which is deserving of any notice at all. Each quarterly number contains a beautiful photographure from an historical portrait. Mr. Hardy's interesting article on "The Rolls House and Chapel," in the April number, gives an account of the discoveries made during the recent demolition of the Rolls Chapel

by certain Goths and Vandals, in spite of the strongest protests from the Society of Antiquaries and howls of indignation from the press. However, good will arise out of evil if so flagrant an instance of the wanton destruction of an ancient building, replete with historical associations, to make way for a modern architectural monstrosity, should lead to the extension of the Ancient Monuments Act to protect mediæval structures from a similar fate in future.

We note with satisfaction that the wire binding we complained of in the first numbers has been wisely abandoned in favour of the old-fashioned and more rational thread stitching.

THE first part of "ZEITSCHRIFT FÜR CELTISCHE PHILOGIE," edited by KUNO MEYER and L. CHR. STERN (David Nutt), appears as a new rival to the "Revue Celtique." We wish it every success, as at present we have only reached the threshold of Celtic studies. Amongst other articles is one on the "Crux Guriat" at Kirk Maughold, in the Isle of Man, by Mr. P. M. C. Kermode, who not long ago discovered the inscription. Professor Rhys suggests that the Guriat of the inscription is the Gurriad who married a Welsh princess—Etthil, daughter of Cynan, king of Gwynedd (obit. A.D. 816).

PART IV. of the "HISTORY OF THE PARISH OF WEST OR OLD KILPATRICK," by JOHN BRUCE, F.S.A. (Scot.), (Glasgow: John Smith), contains a full report of the exploration of the Dunbowie vitrified fort, two miles east of Dumbarton, under the auspices of the Helensburgh Naturalist and Antiquarian Society. Several new cup-and-ring sculptures have been discovered in the neighbourhood of the fort since the chapter on the pre-historic remains in the parish were written, and these are illustrated by some artistic drawings made by Mr. W. A. Donnelly. The sculptured rocks at Cochno and at Auchentorlie are amongst the finest in Scotland. At Cochno cup-and-ring markings are found in association with the wheel cross and prints of naked feet, resembling those on the Calderstones, near Liverpool. The vitrified fort of Dunbowie, and the surrounding sculptured rocks, form the most important group of pre-historic remains yet found in the Clyde valley.

"ALPHABETS," by E. F. STRANGE (George Bell & Sons), is something more than a mere handbook of palæography, for it endeavours not only to show how the forms of written and printed letters have varied at different periods and in different countries, but it also treats letters from an artistic and practical point of view, as regards their suitability for adaptation to special materials or special purposes. Roman letters and their derivatives

are alone dealt with. The author's critical remarks on the merits and demerits of particular forms of alphabets will be found exceedingly helpful to those who wish to understand the general principles underlying all good lettering. These are summed up in the concluding chapter. The chief secret of success lies in being able to choose letters which combine well, but the author cannot give any definite rules for doing this; and it is here that what is called artistic *feeling* must come in. It is also necessary to bear in mind the purpose for which the lettering is intended, and the material upon which the inscription is to be written, engraved, or carved. Specimens illustrating the principles laid down are given from a variety of sources, such as thirteenth century metalwork, fifteenth century majolica and Jacobean oak carving.

The portion of the book which traces the history of the great printers and the different styles of type they introduced, is especially instructive. The list of books of reference at the end is a useful feature. Mr. E. F. Strange's "Alphabets" is tastefully got up and well illustrated. There should be a large demand for it amongst artists, designers, antiquaries, and the general public.

"OLD CORNISH CROSSES," by ARTHUR G. LANGDON (Joseph Pollard, Truro), is the first complete treatise on the early Christian monuments of any English county which has yet been published. When the other portions of Great Britain find an equally painstaking and capable archaeologist to thoroughly investigate the remains of the transition period between paganism and Christianity, we shall be able to speak with authority on what is now the darkest portion of our national history.

Mr. Langdon has had his predecessors in this special line of enquiry, and he does not hesitate to acknowledge the debt which he owes to Borlase, Blight, and others; but he may fairly claim to have been the first author who has attempted to classify the Cornish crosses scientifically, and to delineate them correctly. Anyone who will take the trouble to compare Mr. Langdon's accurate drawings to scale, showing all the minute details of the ornament, with the illustrations which were allowed to pass muster a century, or even a quarter of a century, ago, will see how great an advance "Old Cornish Crosses" is upon everything that has previously appeared on the subject. By means of rubbings it has been possible to make out ornament which had been entirely overlooked, and to give intelligible readings of many of the inscriptions that could not be satisfactorily interpreted in any other way.

Of all the notices which have appeared of Mr. Langdon's book, by far and away the best, as regards its appreciative treatment and literary merit, was that from the pen of "Q." in the *Speaker*. In this notice

Mr. Quiller Couch expresses his disappointment at the comparatively small amount of light thrown on the date of particular types of monuments by Mr. Langdon's careful investigations. And, *apropos* of this, we should like to point out that archaeology, except where it comes into actual contact with historical evidence, can, from the very nature of its methods and aims, know absolutely nothing about dates. It is, however, possible to define the limits of the period during which the Cornish crosses were erected pretty clearly, and their classification shows the order of their sequence as regards development. In the first place, they are probably all post-Roman, because with the exception of the Chi-Rho Monogram, they show no trace of the well-known symbols characteristic of Roman Christianity, and the use of the Chi-Rho Monogram survived in Gaul down to the end of the fifth century, and possibly in Britain even as late as the sixth century. The crosses with interlaced ornament belong to the same period as the Hiberno-Saxon MSS. of the ninth and tenth centuries, which exhibit the same style of decoration. Lastly, none of the crosses are post-Norman except those with Gothic features.

It would be impossible here to adequately criticise a work that has occupied the author for the last twelve years or more. We must content ourselves with congratulating Mr. Langdon on having produced a *magnum opus* that is destined to bring him enduring fame, and which Cornishmen "one and all" are certain to be proud of.

THE FOLLOWING BOOKS HAVE BEEN RECEIVED FOR
NOTICE IN THE "RELIQUARY."

FOWLER (C. B.)—"Rambling Sketches from the Old Churches in the Diocese of Llandaff." ("Western Mail," Ltd., Cardiff.)

GOMME (G. L.)—"Gentleman's Magazine Library—English Topography, Part VII." (Elliot Stock.)

HECKETHORNE (C. W.)—"Lincoln's Inn Fields and the Localities Adjacent." (Elliot Stock.)

YOUNG (HUGH W.)—"Sir Peter Young, Knt., of Seaton." (Edinburgh: Neill & Co.)

CHRISTISON (DR. D.), BARBOUR (JAS.), MACDONALD (DR. JAS.), BROWN (PROF. BALDWIN), and ANDERSON (DR. J.)—"Account of the Excavation of Birrens, a Roman Station in Annandale." (From the Proceedings of the Society of Antiquaries of Scotland.)

PRICE (F. G. HILTON).—"The Signs of Old Fleet Street." (From the "Archæological Journal.")

"Archæologia Oxoniensis." Part VI. (Henry Frowde.)

NOBLE (W. M.)—"Huntingdonshire and the Spanish Armada." (Elliot Stock.)

FRIIS (PROF. J. A.)—"The Monastery of Petschenga." (Elliot Stock.)

SHERWOOD (G. F. J.)—"Genealogical Queries and Memoranda." (Published by the Editor, 99, Angell Road, Brixton, S.W.)

TUER (A. W.)—"History of the Horn Book." (Published by the Author.)



BRONZE STATUE OF MINERVA
IN THE FLORENTINE ETRUSCAN MUSEUM.